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ARTICLE II.

THE STORY OF EL-'ABBÂS IBN EL-AḤNAF AND HIS FORTUNATE VERSES.

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A VERY interesting, though little known, Arabic handbook of Polite Literature (ادب) is the work entitled *The Rising-places of the Full-moons* (كتاب مطالع البدور في منازل السرور), written by 'Alâ 'd-Dîn el-Ghozûlî* of Damascus, who died in the Mohammedan year 815 (beg. Apr. 13, 1412 A. D.). It is composed on a very original plan, which cannot be described here, and gives a birds-eye view of Arab life and customs and literature in a good many different phases. Haġî Halîfa (v. 598) mentions it, citing the opening words; and it is quite fully described by Flügel, in his Catalogue of the Arabic, Persian, and Turkish MSS. in the Royal Library at Vienna, i. 376 ff. The book was first printed at Cairo, in the year 1882.† Manuscript copies are scarce; very few, at least, have found their way to Western lands.‡ One came into the possession of the Library of the University of Strasburg§ in the winter of 1890-91, and at that time I was able to learn of only one other copy in Europe, namely that at Vienna. I have quite recently learned that the firm E. J. Brill, in Leyden, also possesses a copy.¶ Of these manuscripts I shall have more to say later.

* The full name is علاء الدين علي بن عبد الله البهائى الغزولى الدمشقى.

† Brill, *Catalogue périodique*, No. 272 (28).

‡ In the colophon of the Cairo edition, the editor says that he knows of only a very few MSS. of the work.

§ This MS., which was brought, with a number of others, from Zanzibar, appears to be of Egyptian origin.

¶ *Catalogue d'une Collection de Manuscrits Arabes et Turcs*. M. Th. Houtsma, Dr.; 1889; No. 143. It is very much to be wished that some library in this country would purchase this important collection, which is for sale.

The 20th chapter of this *كتاب مطالع البدور* is entitled Story-Telling by Night, in High Life (*مُسامرة أهل النعيم*).^{*} The chapter is divided into 7 "Nights" (not 6, as Flügel states), each Night containing a single narrative. These narratives vary considerably in length, and are in no way connected with one another. They have, for the most part, a distinct historical flavor. Authorities are generally cited, sometimes with considerable care. The whole chapter occupies about 27 large octavo pages in the Cairo edition.[†]

Soon after the above-mentioned manuscript was brought to Strasburg, Professor Nöldeke called my attention to the fact that, of the seven narratives of this 20th chapter, four at least are to be found in the Thousand and One Nights.[‡] Upon making the comparison, I found the correspondence to be very close. Story No. 1 is the well-known tale of the Young Man of Bagdad, who lost his fortune, and was obliged to sell his favorite singing-girl.§ No. 3 is the adventure of Ibrâhîm ibn el-Mahdî at the house of the rich merchant, where he saw the beautiful hand at an upper window, and obtained entrance by playing the parasite.|| The Prologue to this tale, the narrative of the Parasite of el-Basra, appears in the 1001 Nights as the Story of the Barber.¶ No. 5 is the historical anecdote of the reconciliation of Ibrâhîm ibn el-Mahdî with the Caliph el-Ma'mûn, with the episode of the barber-surgeon.** No. 6 is the story of the Man

^{*} There is of course no necessary connection between this title and the "1001 Nights." Few Arab customs are older or more characteristic than the *مُسامرة*.

[†] Whole number of pages, 603.

[‡] It is not only in this 20th chapter of Ghazûlî that parallels with the 1001 Nights are to be found. The story of Ibrâhîm el-Mausîlî and the Devil is told in Gh. i. 241 almost exactly as in the Nights. (In the latter, a similar anecdote is told also of Ibrâhîm's son Ishâk.) The story of Ishâk el-Mausîlî and the Basket is another example, though in Gh. (i. 243) the form of the narrative differs somewhat from that in the Nights, and the hero of the story is again Ibrâhîm.

§ 1001 N., 2d Bûlâk ed., iv. 203 ff. (896th Night); Habicht's ed., x. 430 ff. (864th N.); Macnaghten's ed., iv. 357 ff. (896th N.); Lane's trans. (1841), iii. 572 (cf. ii. 578); Burton's trans., ix. 24. Also Kosegarten, Chrest. 22 ff. (cf. especially Preface, pp. x, xi).

|| Bûl. ii. 236 (347th N.); Hab. vii. 392 (606th N.); Mac. ii. 298 (346th N.); Lane ii. 506 (cf. i. 235!); Burton iv. 278. Also Mas'ûdî (ed. Barbier de Meynard), vii. 12; el-Ikd el-Farîd (2d ed.), iii. 334. The story is a great favorite. I have found it, more or less altered, in other places besides those here mentioned.

¶ Bûl. i. (30th N.); Hab. ii. 253; Mac. i. 249. In all editions and translations.

** Bûl. ii. 128 (273d N.); Hab. vii. 159 (536th N.); Mac. ii. 133 (273d N.); Lane ii. 336; Burton iv. 103. Also Mas'ûdî vii. 63-4, 67-72; Aghânî ix. 60 ff., and, more or less abridged, in a number of other places. Ghazûlî cites as his authority Wâkîdî, who heard the story from Ibrâhîm himself.

of Upper Egypt and his Frankish Wife, who had come to Palestine with the crusaders.* In each of these cases, the form of the narrative as told by el-Ghozûlî is identical with that found in the 1001 Nights; in fact, the correspondence is to a great extent verbal.† Story No. 2 also has points of connection with the Nights, as we shall see presently, though the relationship is far less apparent. Only Nos. 4 and 7 seem to have no such affinities.‡

I made a copy of the whole chapter, from the Strasburg MS. (S), in the early spring of 1891. This MS. is dated 1064,§ and is, on the whole, quite well written, though the writer omitted the diacritical points by the wholesale.|| Soon after, through the kindness and courtesy of the Library-Directors at Strasburg and Vienna, I was able to collate the Vienna MS. (V). This is dated 965,¶ and is beautifully written, in a very distinct and even hand. The diacritical points are almost always present. I also obtained a copy of the Cairo edition (C), and made a collation of this chapter. The edition seems to be based on a single manuscript. The text it presents is not so good as that of the Vienna manuscript.

The collation of this portion of the Brill Codex (B), which arrived after most of this article was already in print, shows that the manuscript stands on the same footing with the others. It presents a very good text, most nearly resembling that of S, but on the whole superior to it. My thanks are due to the members

* Bûl. iv. 200 (894th N.); Hab. x. 421 (863d N.); Mac. iv. 353 (894th N.); Burton ix. 19.

† The supposition is by no means unreasonable that Ghazûlî was used directly as a source by a compiler of the Nights. There is the alternative of a common source (or sources), however. Of course the question cannot be touched upon here. One thing is certain: if there is direct dependence, the order is from Ghazûlî to the Nights, not the reverse.

‡ No. 4 is a characteristic Bedouin tale of two separated lovers and their trusty friend; short, but well told. As for No. 7, it was certainly never included in the 1001 N. It is the story of the Caliph Mo'âwia, his son Yezîd, and the wife of 'Abd-Allah ibn Salâm, mentioned by Landberg, *Proverbs*, i. 155. Ghazûlî borrowed it directly from Ibn Badrûn. It is long-winded and tiresome, and nobody but a دمشقى would have found it sufficiently interesting to be included here. The same version, slightly abridged, is given in Humbert's *Analecta Arabica* (Paris, 1838), pp. 72 ff.

§ Beg. Nov. 22, 1653.

|| In this MS. constant use is made of the not uncommon system of diacritical signs according to which a small v-shaped mark written over ح, س, ز, and ع indicates that they are to be read unpointed, while the same is indicated in the case of د and ط by a dot underneath. I learn from a description of the Brill MS., kindly sent me by Dr. Herzsohn, of Leyden, that the same device is employed there also. S. abridges the narrative somewhat in the 6th and 7th Nights by omitting clauses from time to time.

¶ Beg. Oct. 24, 1557.

of the firm E. J. Brill for their kindness in allowing me the use of their manuscript, and to Dr. Herzsohn for his very careful copy.*

So much by way of introduction. My present purpose is to furnish the text of Narrative No. 2 of this series, according to the available manuscripts and the printed edition, with a translation and some added comments; and further to demonstrate, if possible, another point of connection, besides those already mentioned, between the 1001 Nights and el-Ghozûlî; with the added hope of throwing some light on the origin of the particular narratives under discussion.

The second Night (الليلة الثانية) in el-Ghozûlî's 20th chapter is a very good example of the semi-historical narratives already alluded to. Its hero is the poet el-'Abbâs ibn el-Aḥnaf† (†192?),‡ and the scene is laid in Bagdad. The omnipresent Caliph Hârûn er-Rašîd and his Vezîr Yahyâ ibn Hâlid play an important part. The whole is told in a remarkably simple and matter-of-fact way, however, and on no less an authority than that of the celebrated writer el-Mubarrad. I do not know that the story in this form is to be found anywhere else.

The Arabic text given here, while containing readings from any of the sources, as they seemed preferable, will be found generally to represent the Vienna MS., which is beyond question the best of all. I have restored *hemza* (in the MSS. written as usual ا instead of ء etc., and omitted altogether when in the line), and *tešdîd* in most cases. I have also added vowels here and there, according to my own judgment. The four versions present no important variations, only such as ordinarily arise in process of transcribing. I have given them all here. The restored text has still some traces of copyist's blunders, common to all of the versions, as will be seen. Accordingly, all are to be traced

* Besides making a pretty careful comparison of these four Nights (1, 3, 5, and 6) in Ghazûlî with the standard eds. of the 1001 N., and with the other sources mentioned above, I have compared the version of story No. 5 given in the very interesting Reinhardt Codex of the 1001 N., owned by the Strasburg library. This MS. and the Macnaghten ed. correspond here much more closely with Ghazûlî than do any of the others. Passages of some length entirely wanting in the Breslau and Bûlâk editions are supplied by Codex R. and Macn. together, one furnishing a part and the other the rest.

† The full name is أبو الفضل العباس بن الأحنف الكنفي (اليهامي in Haḡ. Hal. iii. 243, vii. 1067, seems to be a mistake). This poet seems to have been personally a great favorite among the men of his time. His verses were generally in an amatory vein. According to Ibn Hallikân, not a single laudatory poem (مديح) is to be found in his *divân*.

‡ So Ibn Hallikân. Ibn el-Athîr, Chron. vi. 130, gives the date as 188, and adds that some authorities give 193.

to a single copy, or else the autograph itself was faulty in these places.* V. must have stood close to the original, and none of the others can be far removed. In this story of el-'Abbâs, the restored text is not wholly free from difficulties. In several places, especially toward the end of the narrative, it has evidently been abridged, generally at the cost of clearness. In translating, I have tried to follow the original closely, without sacrificing English idiom.

حدث ابو العباس محمد^١ بن يزيد النكوى المعروف
بالمبرد قال حدثنا محمد بن عامر الكنفى وكان من
سادات بكر بن وائل وادركته شيخا كبيرا^٢ مملقا وكان اذا
افاد^٣ على إملائة شيئا جادا^٤ به وكان قد^٥ ولى قديما شرطة
البصرة فحدثنى هذا الحديث الذى ذكره ووقع الي^٦ من
غير ناحيته ولا اذكر ما بينهما من الزيادة والنقصان الا
ان معانى الحديث مجموعة فيما اذكر لك حكى^٧ ان فتيانا
كانوا مجتمعين فى نظام واحد كلهم ابن^٨ نعمة شرد عن
اهله وقنع باصحابه فذكر ذاكر منهم قال كنا قد اكرتينا^٩

* From the character of some of the blunders, the former would seem to have been the case.

^١ Om. V. and C.

^٦ C. وقع . B. لى .

^٢ كبير القامة . C.

^٧ C. ذكر .

^٣ فاض . C.

^٨ C. ابناء , and inserts وكلهم
after the next word.

^٤ V. حاذ (sic).

^٥ C. وقد كان . B. om. قديما . ^٩ V. اكرتينا (sic).

دارا شارعاً¹ على حد الطريق ببغداد المعبورة بالناس وكنا²
 نفلس³ احياناً ونوسر احياناً على مقدار ما يمكن⁴ الواحد
 من اهله وكنا لا نستنكر⁵ أن تقع مؤننا⁶ على واحد منا
 اذا امكنه ويبقى⁷ الواحد⁸ منا لا يقدر على شيء فيقوم به
 اصحابه الدهر الاطول وكنا اذا ايسرنا اكلنا ودعونا الملهيين⁹
 والملهيات وكنا في اسفل الدار فاذا عدنا الطرب فمجلسنا
 غُرّة لنا¹⁰ نتمتع منها بالنظر الى الناس وكنا لا نخلوا¹¹ من
 نبذ في عسر ولا¹² يسر فإنا كذلك يوماً واذا¹³ بفتى يستأذن
 علينا فقلنا له اصعد فاذا رجل نظيف¹⁴ حلّو الوجه سرى¹⁵
 الهمة تنبى رؤياه¹⁶ انه من ابناء¹⁷ النعم فاقبل علينا فقال¹⁸

¹ C. مشرفة , and omits حد .

⁸ S. inserts another الواحد .

In B. شارعاً follows ببغداد .

⁹ C. الملهين .

² C. فكنا .

¹⁰ Om. B.

³ V. نفلس , and (with S. and B.) omits احياناً . The reading of V. may be the original, after all.

¹¹ So V. and S. S. rarely writes final û in any other way ; thus even نخلوا . C. has here نخل ! ذوا .

¹² S. omits لا .

⁴ C. يملق .

¹³ C. omits و . B. بفتا .

⁵ V. نستكبر . B. نستنكر , expressly marked ! صح

¹⁴ B. نصيف .

¹⁵ S. B. شريف .

⁶ C. مؤننا .

¹⁶ B. رويته . يظهر عليه C.

⁷ S. ويبقى . B. وان بقي . S. is especially apt to confound the two forms of final â.

¹⁷ B. اهل .

¹⁸ C. B. وقال .

انى سمعت باجتماعكم وألقتكم وحسن منادمتكم حتى كأنكم
ادرجتم¹ جميعا في قلب² وأحد فاحسبت أن اكون واحدا
منكم فلا تكتشموني³ قال فصادف ذلك منا إقتارا⁴ من
القوت وكثرة من النبىذ وقد كان قال لعلامة أول ما يأذنون⁵
لى أن اكون كأحدكم هات⁶ ما عندك فغاب عنا غير كثير
ثم ان⁷ هو قد اتى بسلة⁸ خيزران وفيها طعام المطبخ⁹ من
جَدَى وفراخ ورقاق وأشنان ومكَلَب¹⁰ وأخلة¹¹ فأصبنا من
ذلك ثم اصبنا من¹² شرابنا وانبسط الرجل واذا هو أحياء¹³
خلق الله اذا حدث واحسنهم استماعا اذا حدث وامسكهم
عن مُلاحاة¹⁴ اذا خولف ثم أفَضْنَا في¹⁵ شرابنا وانبسط الرجل
فاذا هو¹⁶ احسن النلس خَلَقَا وخُلِقَا¹⁷ وكنا ربما امتكناه¹⁸

¹ C. ادخلتم . B. transposes with the following.

² C. قالب .

³ So B. and apparently S.; C. تكتشتموني .

⁴ V. اكنارا (sic).

⁵ B. ياذنون .

⁶ S. B. فهات .

⁷ C. و ثم S. B. قد , and om. اذا , اتى .

⁸ S. B. add من . B. فيها , omitting و .

⁹ C. مطبخ .

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¹⁰ S. ومكَلَب .

¹¹ C. داخله .

¹² C. افضينا في .

¹³ C. احيا ; S. احيى .

¹⁴ S. B. ملاحات ; C. الملاحات .

Read الملاحاة ؟

¹⁵ S. من ; C. افضينا في .

¹⁶ S. inserts after this word

احسن خلق الله و .

¹⁷ This whole clause from ثم on is hardly more than a mere repetition of the preceding, and probably had its origin in a copyist's blunder. I have omitted it in the translation.

¹⁸ I. e., آمتكناه .

أَن^١ ندعوه الى الشيء الذى نعلم انه يكرهه فيظهر لنا
انه لا يريد^٢ غيره ونرى ذلك^٣ فى إشراق وجهه وكنا نغنا^٤
به عن حسن المعنى ونتدارس اخباره واذا به شغلنا^٥ ذلك
عر تعرف وجهه^٦ ونسبه فلم يمكن منا^٧ غير معرفة الكنية
فانا^٨ سألناه عنها فقال ابو الفضل فقال لنا يوما بعد اتصال
الانس^٩ ألا اخبركم كيف عرفتم قلنا إنا لنحب ذلك^{١٠} قال
احببت^{١١} فى جواركم جارية وكانت سيدتها^{١٢} ذات حبايب وكنت
اجلس لها فى^{١٣} الطريق ألتمس اجتيازها فأراها حتى اخلقنى^{١٤}
الجلوس على الطريق ورأيت^{١٥} غرفتكم هذه^{١٦} فسألت عن

^١ C. بأن .

^٨ S. B. لانا .

^٢ ان لا يريد .

^٩ S. B. فبينما نكون معه يوما .

^٣ C. ذاك . B. ونرا .

فقال (اذ قال B.) الا الخ

^٤ I. e., of course, نَغْنَى . So B.

^{١٠} C. ذاك .

^٥ V. B. فشغلنا , which would imply that the preceding was read

^{١١} B. بجواركم .

وآدابه . B., I find, really has the point under the د .

^{١٢} S. وكان (sic), otherwise as in the text. C. has سيدتها ذو . The feminine is undoubtedly correct, and appears again below. See the translation.

^٦ This and all that precedes, beginning with وكنا , is omitted in C., the double occurrence of the word وجهه being the occasion of the blunder.

^{١٣} B. على .

^٧ Read لم يمكننا منه . S. B. ولم نتعرف (نعرف B.) منه and omit معرفة .

^{١٤} C. اخلقنى . B. فارها حتى .

^{١٥} S. وارتيت .

^{١٦} Om. S.

خبرها فأخبرت¹ عن ائتلافكم ومساعدة بعضكم بعضاً فكان²
الدخول فيما انتم فيه آثر عندي من الجارية فسألناه عنها
فخبرنا فقلنا³ له ما⁴ نكيد⁵ عنها لك حتى نظفر⁶ بها
فقال يا إختوتى⁷ أنا⁸ والله على ما ترون منى من شدة
المحبة لها⁹ والكلف بها ما قدرت فيها حراماً قط وما¹⁰
تقدري الا مطاولتها ومصابتها الى أن يمين الله بشروة
فأشترىها واقام معنا شهرين ونحن على غاية الاغتباط
بقربه والسرور بصحبته¹¹ ثم اختلس منا فإلنا من¹² فراقه كل
مض¹³ ولوعة مؤلمة ولم نعرف له منزلاً نلتبسه منه فكدر
علينا من العيش ما كان طاب لنا به وقبح¹⁴ عندنا ما¹⁵ كان

¹ C. and S. . فخبرت . B. . انى . C. ⁸
فكبرت على .

⁹ Om. C.

² Read فكأن ? B. لبعض .

¹⁰ C. ولا .

³ C. قلنا , and omits له .

¹¹ C. بصحبته (sic).

⁴ For لا , as usual.

¹² C. لفراقه .

⁵ S. B. have the consonants all unpointed, V. apparently نكير , though the point might belong to the ح . ¹³ It is evident that something (perhaps مَض ?) has fallen out before this word (مِض).

⁶ C. . نظفر . S. . نظفر .

¹⁴ V. appears to have فتح (sic !),

⁷ V. . ياخوتى . B. has

though the three points are so placed that they might be distributed in almost any way.

فقال after والله .

¹⁵ V. . مان حسن .

حَسُنْ بِقَرْبِهِ وَجَعَلْنَا لَا نَرَى¹ سُرُورًا وَلَا غَمًّا إِلَّا² ذَكَرْنَا اتِّصَالَ
الْأَنْسِ وَالسُّرُورِ بِحَضُورِهِ وَالْغَمِّ بِمَفَارِقَتِهِ
فَكُنَّا فِيهِ كَمَا قَالَ الْقَائِلُ³

يُذَكِّرُنِيهِمْ⁴ كُلُّ خَيْرٍ رَأَيْتُهُ

وَشَرٌّ فَمَا أَنْفَكُ مِنْهُمْ عَلَى⁵ ذِكْرِي⁶

فَغَابَ عَنَّا زَهَاءُ عَشْرِينَ⁷ يَوْمًا ثُمَّ بَيْنَا نَحْنُ مَجْتَازُونَ يَوْمًا
مِنَ الرِّصَافَةِ⁸ إِذَا بِهِ قَدْ طَلَعَ فِي مَوَكِبٍ نَبِيلٍ وَزَى جَلِيلٍ
فَكَيْثَ بَصْرٍ⁹ بِنَا انْحَطَّ عَنْ دَابَّتِهِ وَانْحَطَّ غِلْمَانُهُ ثُمَّ قَالَ
يَا أُخُوتَي¹⁰ مَا هُنَا¹¹ عَيْشٌ بَعْدَكُمْ وَلَسْتُ أَمَاطُكُمْ بِخَبْرِي إِلَى¹²
الْمَنْزِلِ وَلَكِنْ مِيلُوا بِنَا إِلَى الْمَسْجِدِ فَمَلْنَا مَعَهُ فَقَالَ أُعْرِفْكُمْ
أَوَّلًا بِنَفْسِي أَنَا الْعَبَّاسُ بْنُ¹³ الْأَحْنَفِ وَكَانَ مِنْ خَبْرِي بَعْدَكُمْ
أَنِّي خَرَجْتُ إِلَى مَنْزِلِي مِنْ عِنْدَكُمْ فَإِذَا الْمُسَوَّدَةُ¹⁴ مَكْحِيظَةٌ

¹ B. نَرِ .

² C. إِذَا .

³ B. الشَّاعِر . The metre is Tawil.

⁴ S. نَذَكِّرُنِيهِمْ .

⁵ Om. S.

⁶ S. and V. ذَكَر .

⁷ B. أَيَّامًا مَقْدَارَهَا عَشْرُونَ .

⁸ C. الرِّصَافَةِ . B. om. يَوْمًا . (preceding).

⁹ C. بِصَرْنَا بِهِ .

C. يَا أُخُوتَي . V. أَخَوَانِي . S. inserts after these words أَنِّي وَاللَّهِ .

¹¹ After this word C. B. insert لِي , S. بِي . One would prefer to read

مَا هُنَا لِي الْعَيْشُ .

¹² C. حَتَّى آتَى .

¹³ V. C. B. ابْنِ .

¹⁴ I. e., الْمُسَوَّدَةُ . V. السُّورَةُ .

بى فمضى بى الى دار امير المؤمنين فصرت الى يحيى بن خالد فقال لى¹ ويحك يا عباس انما اخترتك² من ظرفاء الشعر لقرب³ مأخذك وحسن تانيك⁴ وأن الذى نديبتك له⁵ من شأنك وقد عرفت خَطرات الخلفاء وإنى اخبرك ان ماردة هي الغالبة⁶ على امير المؤمنين اليوم وقد جرى بينهما عتب فهي بدالة⁸ المعشوق تأبى ان تعتذر وهو⁹ بعز¹⁰ الخلافة وشرف الملك يأبى ذلك وقد رمت الامر من قبلها¹¹ فأعيانى وهو اجرى¹² ان يستغفر¹³ الصباية فقل شعراً تسهل¹⁴ عليه هذا¹⁵ السبيل فمضى كلامه ثم دعاه¹⁶ امير المؤمنين فصار اليه وأعطيت دواة¹⁷ وقرطاسا فاعترانى الزمع وأذهب

¹ Om. S. B.

² C. اخبرتك .

³ V. S. B. القرب .

⁴ I. e., تَأَنِّيك , infin. of أَنَّى (V.). C. مَأَيْنِكَ .

⁵ V. S. B. نديبتك . B. نديبتك لك

(sic).

⁶ C. الغالية .

⁷ C. وأنة .

⁸ C. ببال , S. بدلالة (undoubtedly for بدلال with the usual diacritical point under the د). B. بدلال .

⁹ S. وهي .

¹⁰ C. يعز (sic).

¹¹ C. من قبلهما .

¹² C. احرى .

¹³ I. e., يَسْتَغْفِرُ . But C. تسقره , the ه being regarded as suffix.

¹⁴ C. يسهل .

¹⁵ C. هذه . B. inserts به after عليه .

¹⁶ B. دعا .

¹⁷ V. دواتا .

عنى كل قافية ثم انفتح لى شىء والرسل تَتَرَى¹ فجاءتنى
اربعة ابيات رضىتها وقعت صحيحة المعنى² سهلة الالفاظ
ملائمة لما طلب³ منى فقلت لأحد الرسل أبلغ الوزير انى
قد قلت اربعة ابيات فان كان فيها مقنع وجهت بها فرجع
الى⁴ الرسول بأن هاتها ففى اقل منها مقنع وفى ذهاب
الرسول ورجوعه قلت بيتين من غير ذلك الروى فكتبت⁵
الاربعة ابيات⁶ فى صدر الرقعة وعقبت بالبيتين فكتبت⁷

العاشقان كلاهما مُتَعَبٌ

وكلاهما مُتَوَجِّدٌ مُتَغَضِّبٌ⁸

صَدَّتْ مُغَاضِبَةً وَصَدَّ مُغَاضِبًا

فكلاهما مِمَّا يُعَالِجُ مُتَعَبٌ

رَاجِعٌ أَحَبَّتَكَ الَّذِينَ هَجَرَتْهُمْ

إِنَّ الْمُتَيْمَّ قَلَّ مَا يَتَجَنَّبُ

¹ B. تَتَرَى. The words seem to be a serio-comic adaptation from the Koran (Sur. xxiii. 46). C. has بين يدى instead.

² B. المعنى.

³ B. طلبت.

⁴ Om. B.

⁵ C. وكتبت.

⁶ C. S. B. الاربعة الابيات.

⁷ Om. V.; S. B. add شعرا.

⁸ S. متعصب. In B. the second and fourth half-verses have exchanged places.

إِنَّ التَّجَنُّبَ إِنْ تَطَاوَلَ¹ مِنْكُمْ
دَبَّ² السُّلُو³ لَهُ فَعَزَّ الْمَطْلَبُ⁴

وَكُنْتُ تَحْتَ ذَلِكَ⁵

لَا بُدَّ لِلْعَاشِقِ⁶ مِنْ وَفَقَةٍ⁷
تَكُونُ⁸ بَيْنَ الصَّدِّ وَالصَّرْمِ
حَتَّى إِذَا⁹ الْهَجْرُ تَمَادَى بِهِ
رَاجَعَ مَنْ يَهْوَى¹⁰ عَلَى رَغْمٍ¹¹

فَلَمَّا¹² سَمِعَهَا أَمِيرُ الْمُؤْمِنِينَ قَالَ وَاللَّهِ لَكَأَنِّي قُصِدْتُ بِهِ
فَقَالَ لَهُ يَكْبِي فَأَنْتَ¹³ وَاللَّهِ الْمَقْصُودُ بِهِ هَذَا يَقُولُهُ الْعَبَّاسُ

¹ C. تطول .

² B. ذب .

³ All the texts have السُّلُوْة (except B., which leaves the 8 unpointed), but a glance at the metre is sufficient to show the true reading. The suffix in لَهُ refers of course to التَّجَنُّبِ .

⁴ The metre is Kâmil.

⁵ Metre, Sarî. B. adds شعرا .

⁶ B. للعشاق .

⁷ B. وفقه .

⁸ C. يكون .

⁹ C. إذا ما .

¹⁰ C. S. تهوى . In B. the first consonant is unpointed, and the final letter is ا .

¹¹ S. رَغْمٌ, one of the very few places where a vowel is given.

¹² C. ثم وجهت بالكتاب الى
يَكْبِي بن خالد فرفعه
الى الرشيد فقال والله
ما رايت شعرا اشبه بما نحن
فيه من هذا والله لَكَأَنِّي
قُصِدْتُ بِهِ فَقَالَ يَقُولُهُ
العباس بن الاحنف في هذه
القصة فلما قرأ الخ
والله لا انت المقصود به .
¹³ B.

بن¹ الاحنف فقال ما رأيت شعرا اشبه بما² نحن فيه من هذا فلما قرأ³ البيتين وافضى⁴ الى قوله راجع من يهوى⁵ على رَغَمِ استغرب ضاحكاً حتى سمعت ضحكة ثم قال إى والله أراجع على رَغَمِ يا غلام هات البغل⁶ فنهض واذله⁷ السرور عن ان يأمر لى بشيء فدعانى يحكى فقال لى⁸ إن شعرك⁹ قد وقع بغاية الموافقة واذهل امير المؤمنين¹⁰ السرور عن ان يأمر لك¹¹ بشيء قلت لكن هذا الخبر ما وقع منى بموافقة ثم جاء [رسول]¹² فسارة¹³ فنهض وثبت مكانى ثم نهضت بنهوضه فقال لى يا عباس أمسيت أملاً¹⁴ الناس أندري¹⁵ ما سارنى¹⁶ به هذا الرسول قلت لا قال قد ذكر لى¹⁷ أن ماردة

¹ V. B. ابن .

² S. مما .

³ S. B. قرى .

⁴ B. واقصى , the ص marked with the مهملة .

⁵ S. C. تهوى . B. تهوا .

⁶ C. النعل .

⁷ S. وانهض . B. فاذله .

⁸ S. B. وقال , and omit لى .

⁹ S. شعرى .

¹⁰ B. الامير .

¹¹ V. لى .

¹² Something of the kind has fallen out here and must be supplied, as the context shows plainly. It is an interesting fact that all the texts show the same gap.

¹³ C. فساررة . V. فسارة .

¹⁴ C. أملى .

¹⁵ V. اتدرنى .

¹⁶ C. ساررنى .

¹⁷ C. أن ذكرنى , and omits أن .
B. om. قد .

تَلَقَّتْ¹ امير المؤمنين لما علمت بمجيئه² فقالت يا امير³
المؤمنين كيف هذا فاعطاها الشعر وقال هذا اتى بى⁴
اليك قالت فمن يقوله⁵ قال العباس بن الاحنف قالت ما
فعلت⁶ معه قال ما فعلتُ شيا بعدُ قالت اِذَا⁷ والله لا
اجلس حتى يكافئ⁸ قال فامير المؤمنين قائم لقيامها وأنا
قائم لقيام امير المؤمنين وهما يتناظران فى صلتك فهذا
كله لك قلت ما لى من هذا كله⁹ الا الصلة....¹⁰ ثم قال
هذا أحسن من شعرك فأمر لى¹¹ امير المؤمنين بمال كثير
وامرت¹² ماردة بمال دونه وامر الوزير بمال¹³ دون ما امرت به
وحملت على ما ترون من الظهر ثم قال الوزير من تمام
اليد قبلك أن لا تخرج¹⁴ من الدار حتى يوتى لك بهذا¹⁵

¹ C. بلغت .

² C. بمكبته .

³ B. يامير .

⁴ C. B. به , but corrected in B. to بى .

⁵ B. قاله .

⁶ S. omits the four following words, the double occurrence of فعلت being the occasion of the blunder.

⁷ V. B. اذن .

⁸ C. . يكافئ . S.

⁹ Om. B.

¹⁰ It is evident that something is missing here. Perhaps فضحك?

¹¹ Om. C. B. الامير .

¹² S. inserts لى .

¹³ B. om. مال and به .

¹⁴ C. من هذا . B. ترجع .
الدار .

¹⁵ B. بهذا هذا .

المال ضياعاً فاشتريتُ لى ضياع بعشرين الف دينار ودُفع
الى بقية المال فهذا الخبر الذى عاقنى عنكم فهلّموا حتى
اقاسمكم الضياع وافرّق فيكم المال فقلنا له هنّاك الله
بمالك¹ وكلّنا راجع الى نعمة من² الله فاقسم واقسمنا³ قال
فأمضوا بنا الى الجارية حتى⁴ نشترىها فمشينا الى صاحبته⁵
وكانت جارية جميلة حلوة⁶ لا تكس⁷ شيئاً اكثر ما فيها
ظرف اللسان وتأدية الرسائل وكانت تُساوى⁸ على وجهها
مائة وخمسين ديناراً فلما رآنا⁹ مولاها استامننا¹⁰ فيها
خمسائة دينار فأجبناه¹¹ بالعجب فخطّ مائة¹² ثم خطّ

¹ S. B. مالك .

⁶ حلواء .

² Om. B.

³ The ordinary form of expression would be فاقسم علينا is correct. S. يكس (4th stem, passive), which is at least as good ;
فاقسم علينا : cf. e. g. Aghânî in B. the first consonant is un-
vii. 125. 11. After these words we pointed. C. تبكس .
should expect at least ثم before
قال .

⁴ Om. B. S. لنشترىها .

⁸ B. تشاوى (sic).

⁵ C. B. صاحبها , the same divergence from V. and S. as that noted above in the case of سيدتها . There is no further mention of this 'mistress,' and in the negotiations that follow only the actual owner of the girl (مولاها) appears.
would have been less ambiguous.

⁹ V. C. B. رانى . B. has صاحبها .

¹⁰ V. B. استامنى . C. اسامنى .

¹¹ فأوحيناه .

¹² S. B. add دينار . V. S. B. omit the three following words.

مائة وقال¹ العباس يا فتنيان اني والله² أحتشم بعد ما
 قلتُم ولكنّها حاجة في نفسى بها³ يتم سرورى فإن ساعدتم
 فعلتُ قلنا له قل قال هذه الجارية أنا اعاينها⁴ منذ دهر
 وارىد ايثار نفسى بما⁵ يتم سرورى فإن ساعدتم فأكره أن
 تنظر الىّ بعين من قد ماكس في ثمنها.... اعطيتها⁶ فيها
 خمسائة دينار كما سأل⁷ قلنا⁸ فانه قد حطّ مائتين⁹ قال
 وان فعل فصادفنا¹⁰ من مولاهما رجلا حرّا فأخذ ثلاث مائة¹¹
 وجهّزها بالمائتين¹² فما زال¹³ لنا مكبّا الى ان فرق الموت
 بيننا.

¹ V. S. B. قال .

² C. adds أقسم .

³ S. يها (sic).

⁴ C. عاينتها .

⁵ C. بها . There is evidently a dittograph here. The second بها , at any rate, is to be canceled, and it is perhaps best to read بها here, and strike out the following words as far as فأكره .

⁶ Here, where فان ساعدتم is really needed, it is wanting! Read فاعطيتها? C. has فاعطيه .

⁷ S. B. قال .

⁸ B. adds له , and omits قد .

⁹ S. مائتين .

¹⁰ B. فصادقنا مولاهما .

¹¹ B. ثلثمائة دينار . C. فاعاينها بثلاثمائة .

¹² S. B. بالمائتين .

¹³ The narrative in these last lines is so condensed as to be obscure.

*Translation of the Story of El-'Abbās Ibn El-Aḥnaf and his
Fortunate Verses.*

Narrated by Abu 'l-'Abbās Moḥammed ibn Yezîd, the grammarian, generally known as el-Mubarrad.*

I heard the story (he says) from Moḥammed ibn 'Amir el-Hanafî,† one of the chiefs of the tribe Bekr ibn Wâ'il. At the time of my acquaintance with him he was a very old man, living in straitened circumstances; but he was one who, whenever he found anything left over from his scanty means, was generous with it. He had been formerly prefect of the police of el-Baṣra, and he told me this story, which I repeat. I have happened to hear it from another source, and I do not remember now what particulars were added or omitted in either of the two versions; I am only sure that all the essential points of the narrative are contained in that which I relate.

The story goes that there were certain young men who had joined themselves together into one band, each of them a member of the wealthy class of society, who had withdrawn from his own people, and was content with the society of his comrades. One of their number recounts as follows: We had hired a house looking out upon the most frequented street of Bagdad. We were sometimes poor and sometimes rich, according to what one or another of us could get out of his people, and we were not unwilling that the burden of providing for us should fall upon some one of our number, if he was equal to it, or that one and another of us should be left without a copper, in which case his comrades would stand by him for any length of time. In times of prosperity we used to feast, and call in the musicians and singing-girls. We occupied the lower part of the house; so, when we were in want of diversion, our place of resort was a certain balcony, where we could amuse ourselves with looking at the passers-by.‡ At all times, whatever the state of our funds, we kept a supply of *nebidh*§ on hand.

One day, while we were occupied in the manner just described, a young man, a stranger, asked to be admitted to our presence. We replied: "Come up!" So there appeared a well-dressed man, with a pleasant face, of noble disposition,|| one whose appearance indicated that he was a man of condition. Approaching us, he

* Born 207, died 285 A. H.

† I. e., a member of the family Hanîfa, who was the son of Luḡaim ibn Sa'b ibn 'Alî ibn Bekr ibn Wâ'il. He thus belonged to the same family as el-'Abbās himself.

‡ This feature of the Bagdad club has a very modern sound!

§ The well-known substitute for wine.

|| This part of the description is a little premature, evidently. The enthusiasm of the narrator may excuse him.

said : "I have been told of your social life together, and your admirable good-fellowship, which is such that you have come by degrees to have one heart in common, as it were. And I had a strong desire to become one of you ; so do not treat me ceremoniously, as an intruder." It happened that just then our stock of provisions was very low, while *nebidh* was abundant. Now the man had said to his servant : "As soon as they grant me permission to become one of them, produce what you have brought !" So he (the slave) disappeared for a moment, and then reappeared with a bamboo basket filled with dainties fresh from the bake-shop, kid's flesh and young fowls, and thin cakes; also *uṣṣnān*, and *maḥlab*, and tooth-sticks.* So we applied ourselves to† these, and then to our *nebidh*, and the man relaxed, and we found him the liveliest of Allah's creatures when he was telling stories, and the best possible listener while another was narrating, and most admirable in refraining from contention when there was difference of opinion. We used often to test him by proposing to him that which we were sure he would dislike, but he always showed us that it was just what he wished, and we could see this in the lighting-up of his face. While he was with us, we never lacked for bright and witty conversation, and we used to read over his anecdotes together ; and, as it happened, that occupied us so completely that we failed to find out about the man himself or his lineage. In fact, we got possession of nothing more than his *kunya*,‡ for we asked him what it was, and he said : "Abu'l-Faḍl." One day, soon after we had received him as our comrade, he said to us : "Shall I tell you how I came to know about you?" We replied : "We shall be very glad to hear." So he said "I have fallen in love with a certain girl here whose mistress has charge of singing-girls,§ and

* *Uṣṣnān* is alkali for washing the hands ; *maḥlab*, an aromatic grain used for perfuming. It was generally mixed with the alkali. It may seem strange that our hero should have seen fit to furnish his newly-made acquaintances with toothpicks and toilet-soap, in addition to the eatables ; but it was quite in keeping with Bagdad etiquette that he should do so. Such accessories as these were indispensable to every meal in high life, and it was evidently good form to be particular about them. Ghazālī himself devotes nearly a whole chapter-division (ii. 64 ff.) to the preparation and use of الحلال والمكحل والاشنان.

† Dozy (Suppl.) gives a single example (Kosegarten, Chrestom. 147. 11) of this use of أصاب من, which he renders "goûter." I find it also in Ghazālī i. 238. 14 ; 243. 17.

‡ The nickname, which every Arab had. As we might say that we had learned only the first name of a new acquaintance.

§ It was at this time the regular thing, particularly in Bagdad and the neighboring cities, for numbers of especially promising slave-girls to be educated together in establishments under competent management. (Cf. Kremer, *Kulturgeschichte des Orients*, ii. 108 ff.) Such houses as these often play an interesting part in stories of the 1001 N. The girls were carefully trained in music and poetry, and it was almost always the case that a few in each establishment were celebrated far

I used to sit by the street waiting for her to pass by, that I might see her. But at last, when I was worn out from sitting beside the street, I saw this balcony of yours ; so I asked about it, and was told of your good-fellowship and how you help one another. Then the wish to become one of your number grew hardly less strong* within me than the passion for the girl." So we asked him about her, and he informed us. Then we said to him : " We will leave no effort untried until we have enabled you to get possession of her ! " But he replied : " O my brothers, you see in what a state of passionate love for her I am, and yet I have never been able to use unlawful means. I can only wait for her, with all possible patience, until Allah shall graciously bestow riches upon me, and then I will buy her."

So he remained with us two months, and we were in the highest state of delight at having him among us as our comrade. Then he suddenly disappeared from us, and his absence caused us the greatest sorrow and distress ; moreover, we knew of no dwelling-place of his, where we might seek him. So everything in our existence became gloomy which had been gay, and we found those things hateful that had been beautiful in his society. It began to be the case that we experienced no joy or sorrow without calling to mind how we had been united with him in friendship, and our joy in his presence, and our grief at his absence. Our condition was that described in the words of the poet :

Whatever good or ill I experience reminds me of them ;
And yet how far removed I am from them, in spite of the remembrance !

So he was absent from us for about twenty days. Then, one day, as we were coming from er-Rusâfa,† all of a sudden he appeared, attended by a stately cavalcade, and himself in gorgeous array. The moment he saw us, he dismounted from his beast, and his servants dismounted also. Then he said : " O my brothers, life has been of no use to me since I have been deprived of you ! I will not make you wait for my story until we come to the house, but turn aside, and come along with us now to the mosque." So we went with him, and he said : " I will tell you first of all who I am. I am el-'Abbâs ibn el-Aḥnaf ; and this is

and wide for beauty and for skill in song. Visitors were of course welcome, as possible purchasers, and it is easy to understand how these houses became the most popular gathering-places for rich young men of taste. Our hero, being low in funds, was reduced to straits. *ذات حبايب* makes here the impression of a phrase in common use. It is one with which I am not familiar, however.

* Reading فُكَّانٌ.

† The name of a quarter in the eastern part of Bagdad, especially known as the burial-place of the Abbaside Caliphs. Ibn Athir, vii. 135, speaks of a *قصر الرصافة*.

what happened to me after I left you. I went to my dwelling, and lo and behold, a guard from the palace* appeared and took me in charge. So I was taken to the royal residence, and upon my arrival there was brought into the presence of Yahyâ ibn Hâlid, who cried out to me: "O 'Abbās! I have selected you from among the makers of elegant verses, because of the aptness of your improvising, and your painstaking deliberation, and also because the matter to which I have summoned you is something in which you will be interested. You know the whims of the Caliphs. I must tell you that the girl Mârida† is just now in power with His Highness, but the two have quarreled; so now she, in the presumption of a favored mistress, refuses to seek for forgiveness; and he, in the majesty of the Caliphate and his royal dignity, also holds back. I have sought to bring about the reconciliation from her direction, but the task has proved too much for me. Now he is the more inclined of the two to rekindle‡ the affection; so do you compose some verses by way of making this easy for him." Then, just as he had finished speaking, the Caliph summoned him, and he went into his presence. I was given ink and paper, but consternation had seized me, and taken every rhyme out of my head. Then I had a sudden inspiration (for inspiration is sent only at intervals),§ and there came to me four verses that just suited me—verses of the necessary point, of smooth diction, and exactly corresponding to what was required of me. So I said to one of the messengers: "Tell the Vezîr that I have composed four verses, and, if they will suffice, I will send them in." The messenger came back to me with the answer: "Let us have them; the smallest one of them will suffice!" Now, while the messenger was going and coming, I had composed two more verses, with a different rhyme-letter;|| so I wrote the four verses on the upper part of the sheet, and followed them with the two.

The first strophe was as follows:

The two lovers have quarreled;
Each feels aggrieved, each nurses anger.

* *المُسَوْدَة*, lit. 'wearing the black' (the Abbaside color), came to be

the technical designation for those in the employ of the Caliph.

† A slave-girl of foreign parentage, and an especial favorite with er-Rasîd. She was the mother of the Caliph el-Mo'taşim. Mas'ûdî vii. 103 and Ibn Athîr vi. 374 give the names of her parents.

‡ The word in the text means to train (horses) well, to bring into lively condition.

§ A punning reference to the Koran, Sur. xxiii. 46.

|| The lines of an Arabic poem must all rhyme with each other, and are so written that the terminal letter (which is the same throughout) is repeated in unbroken succession down the page, forming a perpendicular row as regular as an embroidery pattern and called the "fringe." A change in the rhyme-letter means accordingly a new poem (or strophe).

She has turned away in wrath from him, and he from her ;
Each is weary of whatever might bring healing.

Return to the loved-ones you have renounced ;
The enslaved one,* truly, should not stand long aloof.

When the estrangement between you has lasted long,
Then indifference creeps in, and the reconciliation sought is hard to reach !

And I had written below this :

To every lover the time is sure to come
For him to stand 'twixt strife and dissension sore ;

Until, when he feels the quarrel too long drawn out,
He returns, in spite of himself, to his love once more !†

When the Caliph heard these verses, he said : " Really, it sounds as though I myself were the one aimed at here ! " Yahyâ replied : " Sure enough, you are the one intended ; this was written by el-Abbâs ibn el-Aḥnaf, to fit this 'very case.' " The Caliph said : " I have never seen verses that describe our present circumstances more exactly than these." Then, as he read the lines, and came to the words : " He returns, in spite of himself, to his love once more," he caught the humor of the situation, and burst out laughing, so that I heard him. Then he said : " Very well, I will 'return in spite of myself.' Here, boy, fetch the mule ! "‡ So he rose up to go, and his joy made him forget to reward me. So Yahyâ called me, and said : " Your verses made a magnificent hit, but joy caused the Amir to forget to reward you." I replied : " Very well ; only I can't say that these tidings make much of a 'hit' with me ! " But

* I. e. enslaved by Love ; an expression often occurring in Arabic poetry.

† I had been struck by a certain resemblance between the last line of this couplet and that of the graceful verses quoted by Ghazâlî in another place (i. 280) :

تَحْمِلُ عَظِيمَ الذَّنْبِ مِمَّنْ تَحِبُّهُ
فَإِنْ كُنْتَ مَظْلُومًا فَقُلْ أَنَا ظَالِمٌ
فَإِنَّكَ إِنْ لَمْ تَحْمِلِ الذَّنْبَ يَا فَتَى
يَفَارِقُكَ مِنْ تَهْوَى وَانْفِكَ رَاغِمٌ

I notice now that Mas'ûdî (vii. 246) in citing a portion of the latter, ascribes it to el-'Abbâs ibn el-Aḥnaf.

‡ I should have been inclined to read with C. نَعْلٍ ('shoes,' or 'sandals,') if I had not happened to come across a passage in Aghânî (ix. 90) telling how the Caliph er-Rašîd kept a little black donkey for the purpose of riding about from one apartment to another in his palace.

. فَقَالَ هَاتُوا حِمَارِي فَاتَى بِحِمَارٍ كَانَ لَهُ اسُودٌ يَرْكَبُهُ فِي الْقَصْرِ .

soon a messenger* came, and spoke with him aside. Then he (Yahyâ) sprang up, and I, who had remained where I was, now sprang up too. "‘Abbās," he said, "you are bound at last to become the richest of men. Do you know what private message this man has brought me?" I answered: "No." He said: "He told me that Mârîda came to meet the Caliph, when she heard of his approach, and said to him: ‘O Commander of the Faithful, how has this happened?’ He handed her the poem, saying: ‘This has brought me to you.’ ‘Who is its author?’ she asked; and he replied: ‘El-'Abbās ibn el-Aḥnaf.’ ‘And what have you done for him?’ ‘I have done nothing yet.’ ‘Then,’ said she, ‘I vow I will not sit down until he is rewarded.’ So the Amîr puts himself at her bidding,† and I put myself at his; and they are waiting now with rival eagerness for your coming. So all this is for you." I answered: "What am I to get from ‘all this,’ as you call it, except the visit with them?" He laughed, and said: "You are more humorous now than you were in your verses!"

So the Caliph ordered a great sum of money to be given me,‡ and Mârîda and the Vezîr followed his example, and I was raised to all this state of magnificence which you see. The Vezîr said, moreover: "One thing more is needed to make your fortune complete, and that is that you should not leave this palace until you have provided yourself with an estate for part of this money." So an estate was bought for me, for twenty thousand dînârs, and the rest of the money was paid over to me. And this is the adventure which kept me from you. So now come, and I will divide the money and the estates with you." We said to him: "We wish you all joy of this property of yours! As for us, we are all back again in Allah's own prosperity."§ He insisted, but we would not hear of it. Then he said: "Come with us now to where the girl is, and we will buy her." So we went to the dwelling of her mistress, and found her a beautiful girl, with a charming face, one whose excellence was unsurpassed in elegance of speech and aptness of expression.|| She was valued at 150

* The word is wanting in the text.

† In قَاتَمَ لِقِيَامِهَا there is a punning reference to the جلس of the preceding sentence. For the ordinary use of the expression cf. e. g. 1001 N. (Macnaghten) iii. 413. 13.

‡ It is characteristic of the manner of this narrative that the most interesting scene of the entrance of the fortunate poet into the presence of the Caliph and Mârîda and his reception by them is wholly passed over.

§ I. e., we are more than satisfied in having you with us again.

|| I am not sure just what accomplishment is intended by تَأْدِيَةِ الرِّسَالَةِ. In the story of Ibrâhîm el-Mauṣilî and the Basket, as told by Ghozûlî, the hero tells his charming acquaintances, the slave-girls, not to show themselves next day when he brings his companion, nor to let their voices be heard from behind the curtain except 'in such songs and recitations (?) as they may select' (ما نختارنه من الغناء) (او تقلنه من قول مراسلة i. 244, 18.

dînârs; but, when her owner saw us, he demanded of us 500 dînârs for her. We expressed our astonishment at this, so he came down one hundred in the price, then one hundred more. But el-'Abbâs said: "O my friends, I am really ashamed, after what you have said,* but she is a necessity to me, and the one thing needful to complete my happiness; so, if you approve, I will do what I intend." We answered: "Say on." He said: "I have had my eye upon this girl for some time past, and purpose now to bestow upon myself this crowning gift. And I am unwilling that she should look upon me as haggling over her price. If you agree, I will give him 500 dînârs for her, as he has demanded." "But," we said, "he has already come down two hundred in the price." "Even that fact shall make no difference," he answered. But her master proved to be a generous-minded man, for he kept three hundred dînârs, and gave her the remaining two hundred for her outfit.†

And el-'Abbâs remained with us, in close friendship, until death separated us.

Correspondences and Comments.

Professor Nöldeke directed my attention to the fact of a certain resemblance between this story and that of Abu 'l-Hasan of Horâsân, narrated in the 1001 Nights.‡ (Found in the Bûlâk and Calcutta [Macnaghten] editions,§ but wanting in the Breslau ed. Lane's trans. omits it, as do the English translations generally. Burton, ix. 229 ff., has it.) Its main features are as follows: A certain rich young merchant of Bagdad falls desperately in love with one of the favorite slave-girls of the Caliph el-Mutawekkil. He manages, at the risk of his life, to enter the palace, disguised in the Caliph's own clothes. After once or twice barely escaping discovery, he accidentally meets the sister of his charmer, who at first takes him for a robber, but finally brings about a meeting of the two lovers. Just as they are rushing into each other's arms in the approved fashion, a messenger appears at the chamber door and announces the approach of the Caliph. It is a moment of desperation, but the girl thrusts her lover into the refrigerator,|| and shuts the cover after him. So the Caliph enters. He is in trouble, for he has had a quarrel with the girl

* I. e., after you have taken the trouble to beat the man down in his price.

† I. e., the *gahâz*, or bridal furnishings.

‡ Concerning the nature of the resemblance intended by him I can only conjecture, as I neglected to ask. I did not at that time expect to make a special study of this 2nd Night.

§ Bûl. iv., (959th N.); Macn. iv., 557 ff.

|| سرداب, generally a small underground chamber, where provisions, wine, etc., could be kept cool. Burton remarks that almost every house in Bagdad has one, though it is unknown in Cairo. The word is Persian,

el-Bengā,* his favorite of all the ḥarīm, and wishes our heroine, who is the most skilful of the singing-girls, to comfort him with her music. She takes a lute, and improvises some verses calculated to soften his heart.† The singer surpasses herself. The Caliph is enraptured, and the young man, listening from the depths of the refrigerator, is so excited that, as he himself expresses it, "had it not been for the grace of Allah Almighty, I should have shouted for joy, and thereby brought destruction on myself and my friends." After listening to a few more verses of the same sort, His Majesty trots off to make peace with his favorite, first rewarding the singing-girl by releasing her from slavery and making her a free woman. So the young man is brought forth from his narrow quarters, and measures are at once taken to get him out of this dangerous place, the palace. He is disguised as a woman, and attempts to pass out unobserved, but is discovered, and brought before el-Mutawekkīl. He regards himself as a dead man, and in sheer desperation tells the exact truth. But the Caliph, instead of ordering his head to be cut off, pardons him, and marries him to the girl; and the two live together in happiness and luxury to the end of their days.

Here is the genuine flavor of the "Arabian Nights." The story is told with all the bright coloring and splendor of circumstance with which we are familiar, full of striking situations and hair-breadth escapes. It makes a far more dazzling and exciting tale than this "Second Night" of ours, which seems bare and commonplace in comparison. Moreover, we receive the impression of two entirely distinct stories, standing in most respects far apart. But it is quite possible, after all, that the two are closely related to each other.

There is one point, manifestly, at which they cross: namely, the fact that in each a Caliph is reconciled to his mistress by the influence of an opportune verse of poetry. In both el-Ghozūlī and the 1001 Nights this is the hinge on which the whole story turns. The narrative at this point, moreover, exhibits a certain verbal correspondence in the two versions.‡ In the story of

* So named in all the editions, and further defined as the mother of (the Caliph) el-Mo'tazz. But the name is incorrect, and the result of a scribal error for Kabiha. Cf. Mas'ūdī vii. 270, 372; Ibn Athīr vii. 135. The latter adds that el-Mutawekkīl gave her this name ('Ugly-face')

because of her extreme beauty: **وكان المتوكل سمّاها قبيحة**

لحسنها وجمالها كما يسمى الاسود كافورًا; which latter comparison reminds one of how in our Southern States, in slavery times, "Snowball" was a name frequently given to particularly black darky babies.

† The verses are quite different, however, from those in el-Ghozūlī.

‡ This, together with the point of agreement just mentioned, I suppose to have constituted the resemblance alluded to by Professor Nöldeke.

Abu 'l-Ḥasan, the incident is introduced in the following words : " Now the Caliph was devoted to a certain girl named el-Bengā* (she who was the mother of el-Mo'tazz), but a quarrel had parted the two ; so now she, for the might of her beauty and her charms, will not seek to be reconciled with him ; and he, for the majesty of the Caliphate and the royal throne, will not seek reconciliation with her."† This coincidence in form of expression with el-Ghozûlî may be explained, of course, on general grounds ; but it is more natural to suppose either direct dependence of some sort, or that these words are a characteristic survival from an oft-repeated popular anecdote.

A few months ago, I happened to be looking into Kosegarten's *Chrestomathy*,‡ for another purpose, and noticed this same story of Abu'l-Ḥasan of Ḥorâsân, edited from a MS. of the 1001 Nights in the library at Gotha. The text given here varies little from that of the other editions, except in the case of the verses which the singing-girl recites to the Caliph. Among these I was surprised to find the identical couplet ascribed by Ghazâlî to el-'Abbâs ibn el-Aḥnaf in this narrative. The first half-verse has been lost, and its place supplied from the second verse ; there is no other change of importance :

حتّى إذا الهجر تمادى به
يكون بين الهجر والصرم
حتّى إذا الهجر تمادى به
واصل من يهوى على رغم

This, it seemed to me, furnished an additional link in the chain of connection between the two stories.

At about the same time, I came across two more of the verses of our Ghazâlî narrative, namely the two that form the basis of the first strophe. They are cited by Ibn Hallikân in his article on Ibrâhîm el-Mauṣilî. After speaking in general terms of Ibrâhîm's fame as a musician, the author continues :§ " It is related that the Caliph Ḥârûn er-Raṣîd was passionately fond of a fair slave named Mârîda, but they quarreled, and their mutual displeasure continued for some time. This induced Ġa'far the Barmekide|| to order el-'Abbâs ibn el-Aḥnaf to compose something applicable to the circumstance, and the following verses were written by him in consequence (here follow the two verses

* Read " Kabiḥa," according to preceding note.

† The Arabic text is the same in all the editions. The form of words used is generally different from that in Ghazâlî.

‡ *Chrestomathia Arabica*, Leipzig, 1828.

§ Slane's Translation, i. 21.

|| The well-known Vezîr, son of the Yaḥyâ of our narrative.

beginning 'Return to the loved ones you have renounced' etc., given in the same form as in el-Ghozûlî). In pursuance to Ġa'far's orders, Ibrâhîm* sung these verses to er-Rašîd, who immediately hastened to Mârîda, and got reconciled to her. She then asked him what brought about this event; and, being informed of what had passed, ordered to Ibrâhîm and el-'Abbās a present of 10,000 dirhems each; and er-Rašîd, on her request, recompensed them with a reward of 40,000 dirhems." From this it would appear that the same story of the poet el-'Abbās, with some slight variations, and with the same verses (at least in part), was widely known and credited in literary circles in the early centuries of Islâm.

That the story told by Ghodzûlî is considerably older than that in the 1001 Nights is of course certain, if it really comes from el-Mubarrad; and this I see no good reason for doubting.† He was a contemporary of el-Mutawekkîl,‡ and any such stories concerning this ruler must have arisen after his time. His cautious statement concerning the "two sources" from which he had heard the story may mean much or little; but at any rate it is plain enough that what we have in el-Ghozûlî is not a story made up out of whole cloth, nor one that has been much "worked over." What facts lie back of it is another question. The verses—certainly the two cited by Ibn Hallikân, and probably the others also§—are genuine compositions of the poet el-'Abbās, and were much quoted. Possibly they gave rise to the whole story, though the incident of the reconciliation may have had some foundation in fact. That any other than er-Rašîd was the original of the story seems unlikely.|| In any case, this is one of the oldest tales of this class that we have concerning that monarch.

The relative age of this version would appear to be attested also by the episode of the young men's "club" in Bagdad (which certainly did not originate from the story of the verses), and the very tame incident of the purchase of the slave-girl, together with the somewhat loose way in which both are connected with the adventure in the palace.

The addition of Ibrâhîm el-Mausîlî, as found in Ibn Hallikân, is evidently a later improvement.

* He was perhaps the most celebrated musician of all Arab history. His son Ishâk was hardly less gifted, and the two are the heroes of many anecdotes.

† Ghodzûlî generally makes the impression of using his sources carelessly.

‡ Reigned from 232 to 247 A. H. (847-861 A. D.).

§ The first two verses of the first strophe are decidedly commonplace, not to say awkward. If our poet wrote them, they are at least no credit to him.

|| The tendency to substitute his name on all possible occasions is well known.

As for the tale of Abu'l Hasan of Ḥorāsân, it is an admirable specimen of the work of the professional story-teller. Its chief incident, that of the verses, was furnished by the older anecdote of the poet el-'Abbās. I am inclined to think that in the above-mentioned appearance of the el-Ghozûlî couplet in the Gotha MS. of the 1001 Nights, edited by Kosegarten, may be seen a survival from the original borrowing, though it may be a later transfer. Of course, the substitution of el-Mutawekkil for Hârûn er-Rašîd followed necessarily, in view of the fact that the anecdote of the reconciliation of the latter with Mârida was already well known.* Concerning the growth of the remainder of the story of Abu'l-Hasan, and whether some other already existing tale was utilized, one can only conjecture.

A story quite similar in many respects is that of the Young Merchant who Ate the Garlic (Habicht ii. 165, Macn. i. 217, Bûlâk i. 27th N. In all the well-known translations). In this case, the young lover is brought into the palace concealed in a dry-goods box. The girl hides him in a closet, to avoid the Caliph. There is no mention of a royal quarrel, and no verses are recited. The Caliph is er-Rašîd. This tale appears to have belonged to the oldest redaction of the Arabic "Nights" of which we have any certain knowledge.† Very possibly an older variation of it may have furnished the framework for the story of Abu 'l-Hasan of Ḥorāsân.‡ Still, the exciting incident of a young man falling in love with one of the famous beauties of the royal ḥarîm, and daring to effect a meeting with her, almost before the very face and eyes of the Caliph, is a theme that would most naturally suggest itself to story-tellers of the days of the Caliphate. One may well be cautious in drawing conclusions here.

* Of course there is no significance in the apparent "coincidence" that Mârida and Kabiha, both foreign slave-girls, were mothers of succeeding lines of Caliphs. During this period of the Abbaside rule, a Caliph whose mother was not a foreign slave was the exception. Not so in the days of the Omayyads!

† Cf. Zotenberg's *Aladdin*, 7. 38; Burton x. 93 ff.; August Müller in the *Deutsche Rundschau* for July '87, p. 83 etc.

‡ Since the above was in print, a copy of Professor De Goeje's interesting and valuable paper "De arabische Nachtvertellingen" (published in "De Gids," 1886) has come into my hands. It throws additional light from another side on the question of the origin of these two tales from the "Nights" (p. 12 ff.), and I am glad to find my conjecture of a relationship between them thus confirmed. With the incident of the verses, and the story of el-'Abbās, De Goeje's essay is not concerned.